

# Autumn Antiwar Activities Underway Oct. 2

Opening with a mass demonstration at the Saigon Embassy here in Washington on October 2, the fall antiwar offensive is to include mass rallies, moratoriums, and teach-ins across the country.

The action at the Saigon Embassy according to the organizers, is to show solidarity with all Vietnamese political prisoners and protest conditions existing in prisons in the United States. Rallies are to take place at prisons throughout the country, from San Quentin in California to Danbury prison in Connecticut. The Alderson Federal Prison for Women in West Virginia and the Lewisburg Federal Penitentiary in Pennsylvania are additional targets of protest.

The first massive moratorium of the Fall is to begin on October 13. Announced goals of the organizers include setting a date for withdrawal from Indochina by the end of the year, an adequate income for all Americans, and full employment.

According to a statement from GW's People's Union,

a major "breakthrough for the antiwar movement is that a number of trade union locals and rank-and-file workers" are planning "work stoppages and rallies at factories beginning at noon."

People's Union member Jay Craven said that he did not know if any construction workers, currently engaged in projects in the GW area, are planning any work stoppages.

Craven, stated that the October 4 demonstrations scheduled to have 300 people at the White House gates each day "to show the rising death toll in Vietnam," would be "delayed until sometime later in the month."

On Veterans Day, October 25, Vietnam Veterans Against The War is sponsoring a series of antiwar protests in solidarity with the GI Movement in local areas and on military bases.

Immediately after that, for two weeks, the Student Mobilization Committee will sponsor "National Peace

Action Weeks." The National organization is seeking out labor groups, women's organization, students, Third World and GI groups to organize "activities relating the war to the problems of the many constituents of the antiwar movement," according to the latest SMC brochure.

November 3 has been designated by the SMC as "National Student Strike Day." A day where all "junior high, high school and college students will transform their campuses into centers for reaching out to the rest of the population." SMC is also looking to build support for the "National Peace Action Day," slated for November 6, through these activities on campuses.

Mass regional demonstrations are planned for Nov. 6 in major population centers around the nation to cap the Fall campaign. These include Washington, Atlanta, Boston, Chicago, Philadelphia, Houston, Los Angeles, New York, San Francisco, and Seattle.

# The HATCHET

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Thursday, September 23, 1971

## Rep. Crane Sees Colleges Today Filling Up With 'Morons & Idiots'

by Bob Peck  
Hatchet Staff Writer

The current "kick" that young people "must go to college" is filling universities with "morons and idiots," conservative Rep. Phillip Crane (R-Ill.) told GW students in the center ballroom Tuesday night.

Crane's speech, sponsored by the Program Board and GW's Young Americans for Freedom chapter, centered on what he termed the lost perspective of "the historical purpose of the university."

The youthful congressman did interject some political barbs, however. Decrying bombings, burnings and "anti-intellectual" heckling, Crane declared, "Every illegal action on campus should be handled like we do in Illinois—a \$500 fine or six months in prison."

Unlike past years, when conservative speakers here were heckled and occasionally forced to conclude prematurely, the sparse audience was quiet.

The congressman contended that too many high school graduates go to college. He stated that about 42% of those of college age are enrolled, but added, "fortunately it's dropping off."

Crane said that it has become a goal of educators to have everyone go to college, "but

only 15% traditionally have had the minimum intelligence necessary to be able to benefit from a college education. With this excess college has become a glorified high school or you have condemned the remaining two-thirds to failure. Probably it's a little of both."

The House member advised "soul-searching" for those questioning the need of college. If you're out to make millions, you're wasting your time in college. You'll end up in the

professional services and make a comfortable income but not millions."

He also stressed the need for vocational-technical training and a greater emphasis on technical skills. Crane theorized that the "SDS types" were psychologically troubled people because of an unnecessary college education.

He condemned parents and business for the "kick" that "you must go to college."

## Rathskeller May Set Cover Of 25¢—\$1

by Michael Drezin  
Hatchet Staff Writer

A \$12,000 reduction in the Program Board's budget may force the Rathskeller to institute a cover charge on some nights when entertainment is provided.

According to Operations Board Chairman Andy Cohen, who also works for the Rathskeller, the cover charge may be imposed "because this is the only way we can provide entertainment, and we have the feeling people want entertainment."

The exact cover charge would be determined by the cost of the

contracting group. Tentative prices range from 25 cents for folk entertainment during week-nights to 50 or 75 cents for bands on weekends, with a possible charge of \$1 for "big-name" acts.

The slash in the Program Board budget resulted in the total elimination of the Rathskeller's entertainment funds, which have been provided by the Program Board in the past.

Before the cover charge can be enacted, a resolution must be passed by both the Operations Board and the Governing Board. The Operations Board has passed a resolution approving the cover charge, and the Governing Board plans to review the situation at its meeting tomorrow night.

Chemistry Prof. David A. Rowley, chairman of the Governing Board, would not make any predictions yesterday on the resolution's chances of being passed.

Included in the resolution passed by the Operations Board is the provision that a cover charge will not be enacted more than twice a week.

In addition, the Rathskeller will provide free entertainment one night a week (paid for by cover charge profits) and twice a week, during Thursday and Friday lunch hours.

Should the Governing Board approve the cover charge, a one month trial period will start Thursday, Sept. 30.



CONGRESSMAN PHILLIP CRANE

photo by P. FRANK

by Barbara Strong  
Hatchet Staff Writer

"I can't believe how things have changed. Everybody used to be cold, but now people are friendly, and seem to care more."

"Once you get used to being friendly, it becomes a lot easier to care about people, and about things; and that feels good, because if it happens a lot you find people will care about you in return."

These statements could have been uttered at Woodstock, but they were not. They might have originated from a sensitivity group, but they did not. They came from Thurston Hall last week.

Thurston's reputation has hardly been built on its warm community spirit. In fact, this has been one of the dorm's greatest problems in the past, but apparently there are a number of very tangible reasons for the change.

To begin with, the condition of

Thurston became much less zoish when all small four rooms were cut to three person maximum occupancy. Beyond this, the drop in dorm registration figures brought the occupancy of the dorm to 769 as of September 17th, 1971, as opposed to the planned 860.

The introduction of student responsibility in the administration of the dorm is also playing a big part in the change. Two years ago when the dorm council was offered the opportunity to participate in administrative procedures such as staff selection, input in budget processes, policy review, and programming for the dorm, the offer was flatly refused. Lines of communication between students living in the dorm and the administrative officers in Rice Hall took a turn for the worse.

(See THURSTON, p. 3)

## The Zoo In 1971: Thurston Finally Liveable Due To Personal Contact

## Humanities' Dept. Joins Spanish Educ. Program

The Spanish Education Development Center, a D.C. organization dedicated to meeting the needs of the Spanish speaking community, is working this fall in conjunction with GW in establishing a special Humanities work-study program.

The format offers six hours of credit. A weekly seminar will also be held so that students can discuss the various aspects of their tutorial work, which involves contact with pre-school, elementary school, and junior high school children.

The Center is looking for GW students, regardless of whether or not they are proficient in Spanish. The tutors would concentrate their work in English, math, and science.

Participants like senior Isaac Bornstein feel that the D.C. Spanish community located heavily along NW Columbia Road, is in dire need of a sense of community awareness.

Bornstein was quick to add that "the public school system has made little effort to meet

the needs of the Spanish speaking people."

Accordingly, the Center plans to establish a bilingual program teaching English, a cultural program to build a sense of pride in past heritage, and a Spanish Parents' Association. These steps, the group hopes, would form a viable set of channels by which Spanish citizens would be able to adjust easier to American life.

To protect these citizens against indiscriminate urban practices, the Center disclosed plans to start a Food Cooperative, a referral service which will recommend agencies for consumer protection, legal and medical aid, and counseling service for needy families.

Students interested in participating in any phase of the Spanish Center's operations should call Bornstein or coordinator Alfredo Neifra at 462-8848. Contact can also be made through the Office of Program Development on the fourth floor of Monroe Hall.



Photo by M.BARAN

University President Lloyd Elliott is surrounded by a crowd of admirers, inquisitors, and such at this year's first open house for the president and other administrators and faculty. The two hour session yesterday in the graduate lounge of the University Center attracted a good crowd of students who came to talk informally with University officials and partake of Macke coffee, punch and cookies. More such gatherings are planned for throughout the school year.

## Feminists Meet As Lib Returns

Agreeing that women's consciousness of the problems of women's liberation is most effectively raised by contact on an individual basis, GW Women's Liberation held the first in a series of open forums Tuesday night to discuss the abortion repeal campaign and the proposed GW Day Care Center.

Other topics of discussion included masculine attitudes towards the Women's Liberation movement, the possibility of sponsoring a prominent feminist speaker at G.W., the historical oppression of women, and the unfairness of the law in dealing with cases of rape.

Representatives from Women for Abortion Action (WAA) announced plans for a continuing campaign to repeal all abortion legislation in the United States. Jeannie Reynolds, a representative of WAA, called for volunteers to participate in the Abortion Repeal Rally to be held on November 20th.

Some future plans of GW Women's Lib, which is attempting to reorganize for the year, were decided upon. The reopening of the office in the University Center is planned for next week, and there was a call for volunteers to help staff it.

The office will distribute literature and operate a women's phone. The purpose of the phone is to make referrals to agencies dealing with women's problems, and to provide information on women's actions in the D.C. area. Another discussion will be held on September 28 in room 415 of the Center at 8 p.m. Interested women are invited to attend.

## THE UPSTAIRS



OPEN TUESDAY THRU SUNDAY  
7:00PM-2:00AM

## Gordon Lightfoot In Concert

Saturday Sept. 25

Two Shows: 6:00 & 10:00

Tickets \$2.00

No Reserved Seats

## Catholic University Gym

Tickets available at Information Desk

### HATCHET

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**editorial****F. Y. I.**

We have hit one of those low points for campus news this week, a common occurrence in the fall, so we are departing from the customary reacting to stories on the news pages in order to give a basically narrative account of what the Hatchet is up to these days.

The money question is a crucial one for the college press, and we are now embarking on a course which will considerably alter the funding of this newspaper, and quite possibly its entire nature.

Presently, our funds are channeled through the University budgetary process, coordinated from our end by our business manager. We are allotted \$35,000 for expenditures which is distributed into separate accounts to cover printing, composition machines rental, photography, office supplies and pay for shop employees and ad commissions. This money is appropriated with the understanding that, by the end of the fiscal year, the Hatchet will have earned in income from advertising and outside composing jobs an amount equal to our original expenditures appropriation. Lately, we have met that objective with varying degrees of success.

The proposed changes, which will be considered by the University Publications Committee this fall, would cut away the Hatchet from the University budgetary process entirely, making us an independent enterprise funding ourselves as we go from own income with no more fiscal year budgeting arrangement.

To best manage in this new situation, we will most likely set ourselves up as a non-profit corporation, maintain our composing room for outside jobs which mean added revenue, and contract back with the University to put out a campus oriented paper twice a week, just as we do now. So, on the surface, nothing will look any different after this arrangement is implemented. But actually, the changes will be profound.

First off, the incorporation plan will rid us of the last vestiges of "bulletin board journalism," a philosophy of sorts which plagued college papers for years, dictating that the main function of a college paper was to whip up enthusiasm for the old school, slavishly publicize every upcoming event, and crank out hype jobs on most any aspect of the school. Since we will be completely paying our own way under the new plan, we will be really responsible only to ourselves and our consciences and not to any "rah-rah" functioning.

Secondly, by coming out from under the University bureaucracy we will have more freedom in staffing since there will be no academic standing regulations regarding editorial staff, as is now the case. The end of our increasingly resented close ties with the administration should also prevent needless or exaggerated criticism which sometimes comes up when a paper is fiscally tied to an administration and tries too hard to show that those ties do not extend to editorial censorship.

So, finally, we hope that our new arrangement, which is projected to take effect next July 1 after the many details are worked out, will give you a better kind of newspaper. Once we are taken away from the "greenhouse" environment of University financing and put on our own, the result will be a truly independent, mature and responsible publication.



**Joe DeRiggi**

## On Returning To GW, 1971

Many students rolled up to their dorms recently figuring that everything at GW this year would be pretty much the same: dorm directors, RA's, and others, laid the drug, cooking, and visitation policies on the line, while the veterans of the halls chuckled under their breaths at the thought of dope, steaks, and shack-up jobs they had upstairs.

The Hatchet was also the same. It published a "social guide" which anyone could have predicted would include a picture of Neil Portnow and an indictment of the virtually defunct Greeks. The only difference in the Hatchet, as a matter of fact, was that it didn't contain a little box stating something to the effect of, "CORRECTIONS: Last week's issue of the HATCHET incorrectly quoted..."

Student Affairs lost a popular and well informed Assistant when Dave Speck was promoted to Director of Student Activities; it's hard to believe that this school recognizes ability. The "intrepid" Ken Bumgarner inherited Dave's former job—headaches and all.

Mitchell Hall now has personal mailboxes with keys and all. Congratulations are in order for all the guys who were persistent enough to push for it. In fact, Mitchell even managed to obtain some new shrubbery for the lawn.

Of course, this doesn't mean that everything was perfect. When my mother first entered my room she said, "For THIS we pay four thousand a year!!!" The problem was that my ceiling seems to be relocating itself onto the floor, my TV, and even in my mashed potatoes. I was assured that

this was only a temporary condition, however. Eventually it would all come down. No, really, I was promised that it would be painted soon. I must be fair.

Perhaps the most important addition to GW this summer was the publishing of the final report of the Commission on Governance. The document is impressive in theory. It will undoubtedly prove to be the foundation of a structure which will remove much of the present feeling of alienation, and which will make students feel more a part of what is now fictitiously labeled the "University Community." The report obviously circumvented the practical problem of proposing a precise model of an all-University government, but it did entirely endorse that concept. It also proposed many changes which would, on this campus, have to be labeled "revolutionary." Congratulations are in order to everyone on the committee for producing not a magic plan, or even an infallible solution, but an exquisite framework on which everyone at GW can build.

I feel compelled to congratulate Fritz Hauser on a much improved registration. I registered in 29 minutes and 30 seconds, and was accused of being slow. This is the first year in a while that the Hatchet has refrained from ripping him apart after registration. He deserved it the last two years, but this time he deserves positive recognition.

*Joe De Riggi is a junior who has been active in GW politics for over a year. He ran unsuccessfully for the Operations Board last year, and is currently a member of the Joint Committee of Faculty and Students.*

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EDITOR-IN-CHIEF	676-7550
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## The Plight Of The Freshman

Elliot Epps

Steven Steckler

### Arrival: Boredom

I am one of the new exiles to arrive at this place of confinement. Deportation was relatively painless, though not without some heartbreak; having to leave behind an eighty-pound stereo system I just completed building (which my father wanted), a freshly painted room (done in honor of my leaving) and various other nonportable paraphernalia. So much for that portion of the trip.

Arrival at this institution was completed in a five-hour car journey that covered every road under construction from here to a little town on Long Island. I was placed in my room with the door locked and waited two days for my roommates to appear. Misery and a four inch long bug kept me company.

With the arrival of my roommates things began to pick up. The bug was thrown out the window even though we had read stories of their being trained by convicts as pets. We decided that a bug that size could train us more easily than we could it. We found his little cousin but accidentally stepped on him. My roomies and I do everything together; go to breakfast, lunch, dinner, play pool, and even accompany each other on side trips to the bathroom. Yes, we are very close: too close. It's not that my room is small, but at night I can bite the toes of one of my roommates or roll over and get a face full of hair from the other. Since we play that ever popular game of musical beds I never know whose toe or hair it might be. An added attraction is being able to watch the construction workers have their morning coffee break at 7:00 am.

I am one of the proud owners of a soft-covered Freshman Register. In another college I know, the register is fondly called the "pig book" though I can't understand why. (A lie, but a lot easier than an explanation.) For some inexplicable reason one of my roommates thought the register akin to a Sears catalogue. While leafing through it he exclaimed

"I've got to get one of those!" Maybe college will straighten him out. (Either that or the object of his admiration will.)

Of course, no new inmate has seen the school until Thurston Hall is perused. Notice the eunuch at the front door with a big stick and a bucket of ice-water. It is not placed there by accident. The first floor windows are barred. One, of course, must ask whether the bars are to keep the administration's notion of undesirables out or to keep Thurston's inmates in. Thurston's present rules do not prevent what the House Mother doesn't even want begun, but only informs her of who did "it."

Last but not the end: Who was Rootie Kazootie? What was his girlfriend's name? What happened to her? Who did it?

*Elliot Epps is a freshman to whom the GW life style has apparently "gotten."*

### Alternatives: Involvement?

After adjusting to a new world in a totally different environment, all freshmen and most upperclassmen go on a head search. After approximately one week of classes, it happens: the yearly questioning of the true value of being here. Why am I here?

Perhaps you are majoring in D.D. (Draft Dodging), or perhaps your parents are sending you to college to preserve your middle class status. Most of us, I fear, are here for the wrong reasons. That fact should not, however, deter any criticisms or efforts to change the kind of dehumanizing process called education that we experience in an endless progression. According to the recent Carnegie Commission report on Higher Education, our colleges and universities are long overdue for a total reevaluation, and a new foundation. One may begin to wonder what course of action should be taken when the individual is subjected to this mental castration called higher education.

There seem to be two basic courses of commitment that the individual can exercise. The first is one of active participation within the system. The student can become involved in the campus: newspaper, radio station, standing committees, dorm government, and a host of other campus organizations. The second alternative simply involves going to classes and doing one's work, having as little involvement

with the forces that govern and affect life at this university as possible.

There are reasons behind the selection of each alternative. Perhaps the student who chooses the non-involvement option has already been through the grind of attempting to change the system. Or he or she really came here for an education by the books. The other option is chosen by the student who feels that education involves much more than studying. This student realizes that extracurricular activities are an important part of his college career.

It is impossible to say which point of view is right and which wrong. It ultimately depends on the individual. If one chooses non-involvement he should remember that certain rules, regulations and ideas can be changed. Not all administrators and faculty members are totally unyielding. If one chooses involvement, however, he should remember that the system will let him attempt to make changes only to a certain extent, past that point of no return, one is either co-opted or destroyed.

The choice is yours, and, hopefully, the education you receive will permit your consciousness to tolerate both positions.

*Steven Steckler, a sophomore, is assistant station manager at WRGW, and last year was an unsuccessful candidate for a seat on the Center Operations Board.*



**bulletin board**

ALL BULLETIN BOARD ITEMS MUST BE RECEIVED BY NOON TUESDAY FOR A THURSDAY ISSUE, NOON FRIDAY FOR A MONDAY ISSUE. ALL ITEMS MUST BE TYPED TRIPLE-SPACED ON A FULL SHEET OF PAPER.

Thursday, Sept. 23

THE PHILOSOPHY CLUB will meet at 3:00 p.m. sharp in Rice Hall 615. All interested students are encouraged to attend.

THE CHRISTIAN SCIENCE ORGANIZATION will meet at 5:10 this afternoon in Building O. All are welcome.

THE GW DAY CARE committee will meet tonight at 7:30 in room 415 of the Univ. Center. Anyone interested in setting up a day-care center at GW should attend.

CO-ED YOGA CLUB—A few openings remain for YOGA lessons. There were too many for one class, so we have two. Tues. night 7:30-8:45 p.m., Univ. Center, Rm. 402. 6 lessons \$6.

THE POLITICAL AFFAIRS COMMITTEE of the Program Board will have a meeting at 8:00 p.m. in rooms 413-414 in the Center. ALL STUDENTS ARE INVITED! We need students to get political

speakers from embassies; Congress; US/State/ & local Gov'ts; etc. If you cannot attend but would still like to be a member, leave your name & address in the Program Board office, Room 424, Univ. Center.

THE GW PARACHUTE CLUB will meet in Room 407 of the Student Center at 8:00 p.m. Both experienced jumpers and novices are welcome. Anyone who is interested but cannot attend call Bill Oehlschlaeger at 965-2343.

Friday, Sept. 24

THE OPENING EVENT at the B'nai B'rith Hillel Foundation at GW, 2129 F St., N.W., will take place at 12 noon. Dr. Howard Sachar of the Dept. of History will discuss "Clearing the debris from the American Jewish future." A snack bar and a question and answer period will be included. There will be minimal charges for the food.

CO-ED CANOE CLUB—Organizational meeting, Bldg. K, 1 p.m., Classrm. Thereafter, canoeing from Thompson's Boat Center, Va. Ave. & Rock Creek Pkwy.

CO-ED RIDING CLUB—Organizational meeting, 1 p.m., Bldg. K Classroom. Beginners and experienced welcome!

**classified ads****Lost and Found**

Lost: Orange Notebook. Very important. Please contact David Pearlman at 462-7473.

Lost: Floral-print silk scarf, in Center on 9/22. Sentimental value; Reward, no questions. Sharon at EM2-6898.

I left a pair of prescription sunglasses at the 1st flr. cafeteria on the 12th at 6:00 p.m. They're really no good to anyone except me; if you find them please slip them into the lost and found at the center or call 676-7616 and ask for Eric. (If a girl answers, don't hang up—she's fun too.) Thanks.

**Rooms and Rides**

Roommate needed to share large efficiency on campus. \$130/month. No racial or sexual discrimination. Call Dave Simmons at 333-7260.

Roommate Wanted: female, with or without apt. Within walking distance of campus. Anything immediate. Call 223-0518. Leave message.

Roommate Wanted: large furnished apt. w/kitchen, bath, porch in Mt. Pleasant area. \$65/month. Includes util. Call 462-4047 after 6 p.m.

I need a female roommate with an apt. Now. Call 223-3589.

Law Student Roommate Wanted—Georgetown House. \$87.50 per month plus util. Call 333-2723 after 7:00.

Female grad student wishes to share large efficiency apt. on campus. \$65 per mon. Call 659-2787 immediately.

Two roommates (female) to share townhouse. 2319 Virginia Ave., Wash., D.C. two blks. from campus. Rent is \$78.35 per person, plus utilities. Phone 965-0856.

Roommate wanted to share apartment on campus. \$85 plus half of util. Hist. or Pol. Sci. majors preferred. Call Wayne at 467-5986 after 10 p.m.

**Wanted**

Wanted: Barmaid—experienced and attractive. Also: Doorman-Bouncer type. Call Rick or Frank after 6:30 p.m., 337-2555.

Student wanted—bold type female. Distribute announcements to office buildings in immediate area. Flexible hours—638-4940 or 638-6980.

Help Wanted: To run dish machine at State Department, 320 21st St., N.W. 3 men needed 4 to 5 hrs. a day between the hrs. of 11:30 a.m. and 8:30 p.m. Set your own hrs.

\$2.10 an hr. w/complete meal for only \$3.00. Paid holidays. \*\*\*\* 2 men needed for 8 hrs. on Sat. also \$2.10 an hr., plus 2 meals. Must be American citizen & pass Security check. Call RE7-0983 for appt.

Wanted: 2 attractive, part-time waitresses to work nights at The Upstairs Pub and Dart Club. Apply in person at 2142 Penn. Ave., N.W. or call 333-5532 after 7:00 p.m.

Urgent. Child needed. Grad student needs child between the ages of one and five to observe for course in Child Development on weekends and/or evenings. No remuneration but you may get a free babysitter on occasion. PLEASE call Diane, 629-6515 before 5 p.m., 234-3382 after 6 p.m.

Pianist—Ballet, Russian, Spanish dance classes. Must sightread. Flexible hours. Good salary. 652-3336.

Wanted: Native French speaker to practice conversation. Will tutor English/Humanities in return. Ross at 333-7973.

Draft counselors needed to staff GW Draft Center. Sign up for training session. 2131 G Street, N.W. or call Mai Davis (265-1819; 338-0182).

Employment desired: I play trumpet, piano, sing, write and listen. Preferably jazz blues or conservative rock, or commercial. Avail. Imm. Bob Lucas/Goglia, 810 Kennedy St., N.W. Apt. 104. 829-8942. P.S. I also teach \$2.50/1/2hr.

**Offered**

Draft Counseling Available from trained and experienced draft counselors. Make an appointment at the GW Draft Center, 2131 G Street or call 338-0182.

Kitten—Free to good home. Half Siamese, weaned and box-trained; has beautiful personality! 659-4483 evens.

Need a Band? Call Mitch at 293-6413.

Tutoring in freshman and sophomore chemistry and math by experienced GW student. Call 362-1239.

Stringed instrument repair—expert repairs, reasonable prices. Also, handmade dulcimers and guitars. Call Paul Reiser (703) 554-2117.

Guitar and theory lessons. I will teach a few interested students classical, folk, or blues guitar. Experienced and well-trained teacher. Fee is open. Call Paul Reiser 703-554-2117 or leave message with the secretary in the music building (Nancy).

**What-Not**

People's Union is beginning to work on a GW Food Coop. Persons interested should sign up at the People's Union (UCF), 2131 G Street, N.W. or see Dick Lipsitz or Mai Davis.

Upset about Attica? If you want to work for Prison Reform/Abolition or to work on plans for October 2 actions at Alderson Federal Prison for Women, W. Va., sign up at UCF Office, 2131 G Street or call Mai Davis (338-0182; 265-1819).

**C O - E D S A I L I N G C L U B**—Organizational meeting, Bldg. K Classrm. 1 p.m.

**GOLF & TENNIS**—Bus leaves Bldg. K at 1:10 & 2:10 p.m. for Haines Point. Tennis free, golf—9 holes \$1.20. All students welcome. Bus returns at 2:30 and 4 p.m.

**THE FIRST EAST COAST** meeting of the Sierra Club will be held at the Washington Hilton. A special lecture and film series will be held today especially for students. Admittance on Friday is free to but cannot attend call Bill Oehlschlaeger at 965-2343.

**ALPHA CHI SIGMA** Professional Chemistry Fraternity (now co-ed) is holding a mixer at 2145 California St., N.W., Apt. 32, Wash., D.C. 8 p.m. until midnight. Sophomores

through grad. students who are either majoring in chemistry or related fields are invited.

**Sunday, Sept. 26**  
**FOLK MASS** 10:30, University Center Theatre.

**Notes**

**CHEERLEADING TRYOUTS** will be held on Oct. 1, 1971 at 4 p.m. Practices for the tryouts will be held from 4-6 p.m., September 21-Sept. 30 behind the library. Both males and females are invited to

**WEEKEND OF CHRISTIAN LIVING**—sponsored by the Newman Center, October 1, 2, 3, at Camp St. Charles—time for discussion, prayer, recreation—if interested call 676-6855—cost \$7.00.

**APPLICATIONS FOR OFFICE SPACE** in the Univ. Center are due no later than Wed., Sept. 29. Applications were mailed to all organizations on Sept. 17. If your organization has not received an application, you may pick one up in the Center's administrative offices on the 2nd floor (down the sterile, white corridor.)

**COURSE ON THE DUTCH CATECHISM** held at the Newman Center—2210 F Street—6 p.m. A program for Catholics and non-Catholics on themes from this controversial compendium of catechetics.

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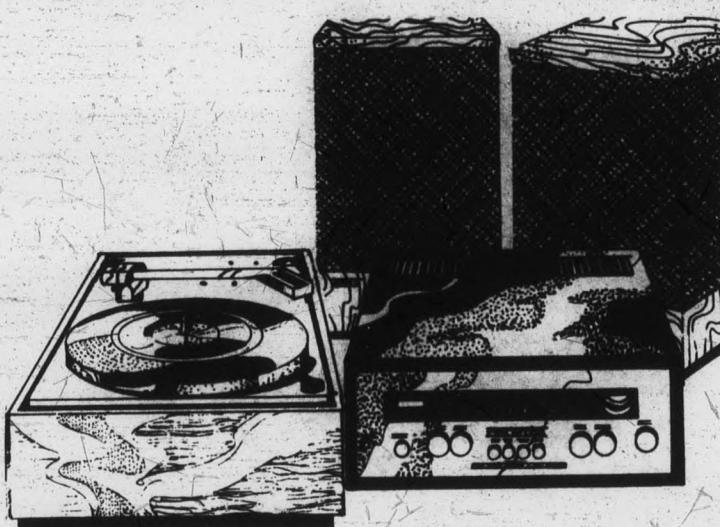
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|-------------------|---------------------|
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| 2. Nebraska 2-0   | 12. Oklahoma 1-0    |
| 3. Ohio State 1-0 | 13. Georgia 2-0     |
| 4. Michigan 2-0   | 14. Stanford 2-0    |
| 5. Texas 1-0      | 15. Arizona St. 1-0 |
| 6. Auburn 1-0     | 16. U.S.C. 1-1      |
| 7. Arkansas 2-0   | 17. Toledo 2-0      |
| 8. Alabama 2-0    | 18. Duke 2-0        |
| 9. Tennessee 1-0  | 19. Washington 2-0  |
| 10. Colorado 2-0  | 20. L.S.U. 2-0      |

# SPORTS

## Prospects Set For Soccer

George Washington University's soccer team opens its nine-game 1971 schedule Saturday (Sept. 25) when it travels to American University for a 2 p.m. game.

The Colonials, under second-year coach Buck Davidson, hope to pick up where they left off last season when they lost only one of their final five games. AU defeated GW in last year's opener. The Eagles started off on the right foot this year with a 2-1 opening game win over Gallaudet last Saturday.

Davidson is counting on a nucleus of eight lettermen and several promising freshmen to help the Colonials improve on last year's 2-6-2 record. According to Coach Davidson, Senior Reggie Bonhomme, at Center Halfback, and Junior

Momolu Sirleaf, at Outside Right, have been particularly impressive in the preseason workouts.

Two freshmen, Ken Garber from Montgomery Blair High School in Silver Spring, Maryland and Inside Left Victor Villagra from Paraguay, are listed as starters for Saturday's game. Another freshman, John Lubitz has been pushing veteran goalie Rodolfo Hernandez hard in practice, but the experienced Hernandez is expected to start the opener.

"This first game means a lot to us," says Davidson. "We've got to get off to a good start if we hope to have a successful year."

### The schedule:

September 25, at American; Oct. 2, at Baltimore; Oct. 5, at Catholic; Oct. 9, at Georgetown; Oct. 16, Penn State; Oct. 23, at Maryland; Oct. 27, at Maryland (Baltimore County); Nov. 5, Gallaudet; Nov. 13, Virginia Tech.

GW home games are played at the Polo Field on Ohio Drive, N.W., 2 p.m.

## Sports Scene

There will be a meeting for all those interested in Varsity Wrestling on Friday, September 24 at noon in the Athletic Department. All those qualified are invited to attend.

Intramural Football begins this weekend with B League contests to be played on Saturday followed by the A League on Sunday. Officials are still needed and anyone interested is requested to call Bernie Swain at the I.M. Department.

Intramural Table Tennis will begin on October 4 and all those who would like to participate are asked to call Bernie Swain for details.

# Refusal To Mourn A Death, By Moving, Of A Team

by Mark Olshaker

"For when the One Great Scorer comes  
To write against your name,  
He Marks—not that you won or lost—  
But how you played the game.  
—Grantland Rice

As a 20 year Washington resident, and an avid Senators fan of nearly as long, I want to say that we as a group have more than played the game fairly. We have been witness to only three Pennant winners in 71 years, but despite this we have braved the lack of parking at Griffith Stadium, the lack of safety at Kennedy Stadium, a steady escalation of ticket prices and years of mediocre management.

And when we could finally see the glimmer of light through a tunnel built out of "Wait til Next Years", Calvin Griffith robs us of the men who were finally going to do us proud. In exchange for Killebrew, Allison, Pascual, Battey and Ramos, whom we had watched develop and mature, we were furnished with the likes of R.C. Stevens, Bennie Daniels, Jim King and Don Leppert. It didn't seem fair. But we had a new team and we were willing to wait the four or five more years it would take to produce a winner.

But instead of a winner we

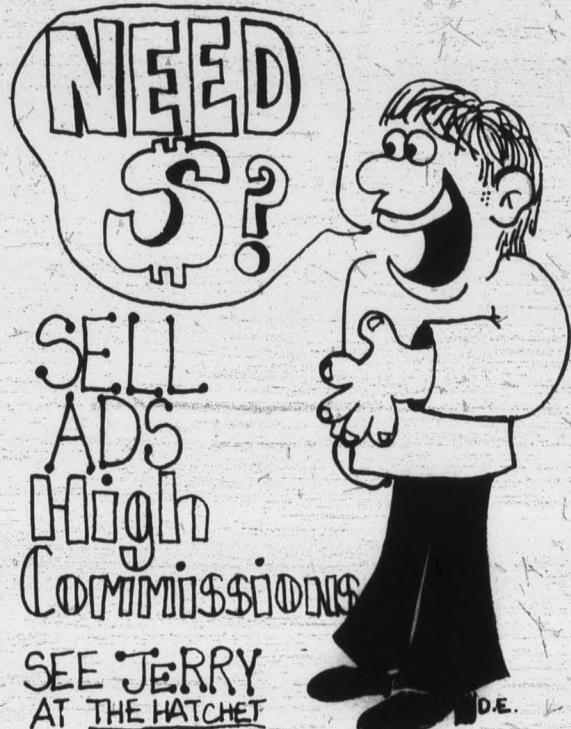
suffered through an endless chain of Blasingames, Brumleys, Nens and Stenhouses. And then a man from Minnesota, home of our kidnapped ball club, takes over and proceeds to run the team into the ground in a manner so total it had to be planned.

He made ticket prices highest in the league and said not enough people were coming to the games. He borrowed exorbitantly and said he couldn't make his money back. He traded away the best part of the team without the manager's consent and said he did what he thought was right. And because we would not kiss his feet and sing his praises for all of this, he concluded that Washington was a bad baseball town and decided to move.

But in this case, Mr. Short, the fault does not lie within ourselves. We have given you and your predecessors the best years of our lives and in return you have seduced and then abandoned us. We have kept coming to the ball park while you have flirted with Texas money and flaunted your reckless irresponsibility in our weary faces. If you can't at least go out with a little more class than this, at least make your exit speedy.

Even now my feelings about the Senators' exit are ambivalent. But as I am a perpetual optimist, I have to believe that we will have another ball club here within the next two years, maybe this time representing the superior National League and this time maybe a winner. We have been exposed to mediocrity too long to lament its departure.

We could mourn the passing of the Senators, but in the words of a famous Philadelphian, "On second thought, fuck 'em."



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No One Came...

# Congressional Reception Disappointing

by Bob Peck  
Hatchet Staff Writer

Anger on the part of the Alumni Office was the only result of the annual Congressional Reception for freshmen and transfer students.

"We're mad," exclaimed Frank Martin of Alumni Relations, who planned the event, speaking of the program's failure. "I'm really sorry for the students who came and were disappointed."

The disappointment was a result of the fact that only five of the promised group of 30 representatives billed bothered to drop by to meet with the 50 students who had made the trip up to the Old Senate Office Building.

Martin, who is in the process of evaluating the results of the reception, felt the lack of success was probably due to poor timing. He said many of the students were afraid to miss classes the first week to attend the event. "We had considered having the reception earlier, but

that wouldn't have been good either. There will always be people who can't go no matter when you have it."

According to Martin, legislators were contacted awhile ago. The Alumni Office had received replies from most of those contacted, many with an affirmative answer. He could not understand why the congressmen could not have called to let the planners know if they couldn't make it.

As if in premonition of what was to happen, the organizers handed leaflets out during the bus ride. The leaflets advised participants of the tours at the nearby Capitol, Supreme Court, and Library of Congress.

Once they arrived, the students waited 45 minutes past the 9:00 starting time before they got their first glimpse of a congressman. Two congressmen, one from Maryland and the other from Pennsylvania made brief appearances to temporarily allay the suspicion that the students had been directed to

the wrong building. Shortly back because the first bus was afterwards a legislative aide appeared to represent a congresswoman from Connecticut. All these legislators left early as another dry spell hit the frost.

Another half hour passed before two more congressmen visited the reception. Congressmen-starved students quickly gathered around these two rare specimens to check if they remembered what the breed looked like. By this time, the freshmen were disenchanted and frustrated.

As restlessness set in, several of the more "adventurous" new students left to tour the Senate Office Building and were able to see more senators than the planned reception had congressmen.

In looking back over the planning of the program, Martin felt publicity didn't harm them. "We used every way possible." In addition to the congressmen, Martin felt the students failed too. "We had to send one bus

event be planned in conjunction with American and Georgetown Universities. This idea is geared to gain greater student participation, but digging up more congressmen will remain a problem of slight importance.

JOURNALISTS: SIGMA DELTA CHI, the national journalism society, is expanding at GW. If you're thinking of journalism as a career, get involved in the GW chapter. See Prof. Philip Robbins in Stuart 300-A for details.

## Robert Aleshire Memorial Award Founded At GW

A fellowship in public administration is being established at GW in memory of alumnus Robert Aleshire, a D.C. anti-poverty consultant who was fatally shot three weeks ago in the aftermath of an auto accident in NE Washington.

Aleshire, who earned his bachelor's and master's degrees here, was driving home August 20 when his car was sideswiped by another automobile coming at him in the wrong lane. Aleshire got out to inspect the damage, and, according to a dozen witnesses, was shot by the other driver without a word of warning.

The accused killer, who has since been committed to St. Elizabeth's Hospital, shouted denunciations of "white America" and of justice in a "white man's court" during his subsequent court hearing.

The proposed annual fellowship, to be open to area residents, is being sponsored by the Human Resources Department, GW, The American Society for Public Administration, and Kirschner Associates, the urban consulting firm in which Aleshire was a senior partner.

Contributions should be sent to Rice Hall, in care of Dr. Daniel Cloutier, Chairman of the Public Administration Department.

## Nominees Approved

In a thirty minute meeting last Friday, the Faculty Senate routinely approved several nominations to various Senate committees and was given fall registration figures.

Law Prof. Leroy S. Merrifield, School of Engineering and Applied Science Prof. Presson S. Shane, Medical School Prof. Mary Elizabeth Tidball, and Chemistry Prof. Reuben E. Wood were elected to serve on the Presidential Appeals Board under the Judicial System for Non-Academic Student Discipline from Sept. 17, 1971 through April 30, 1972.

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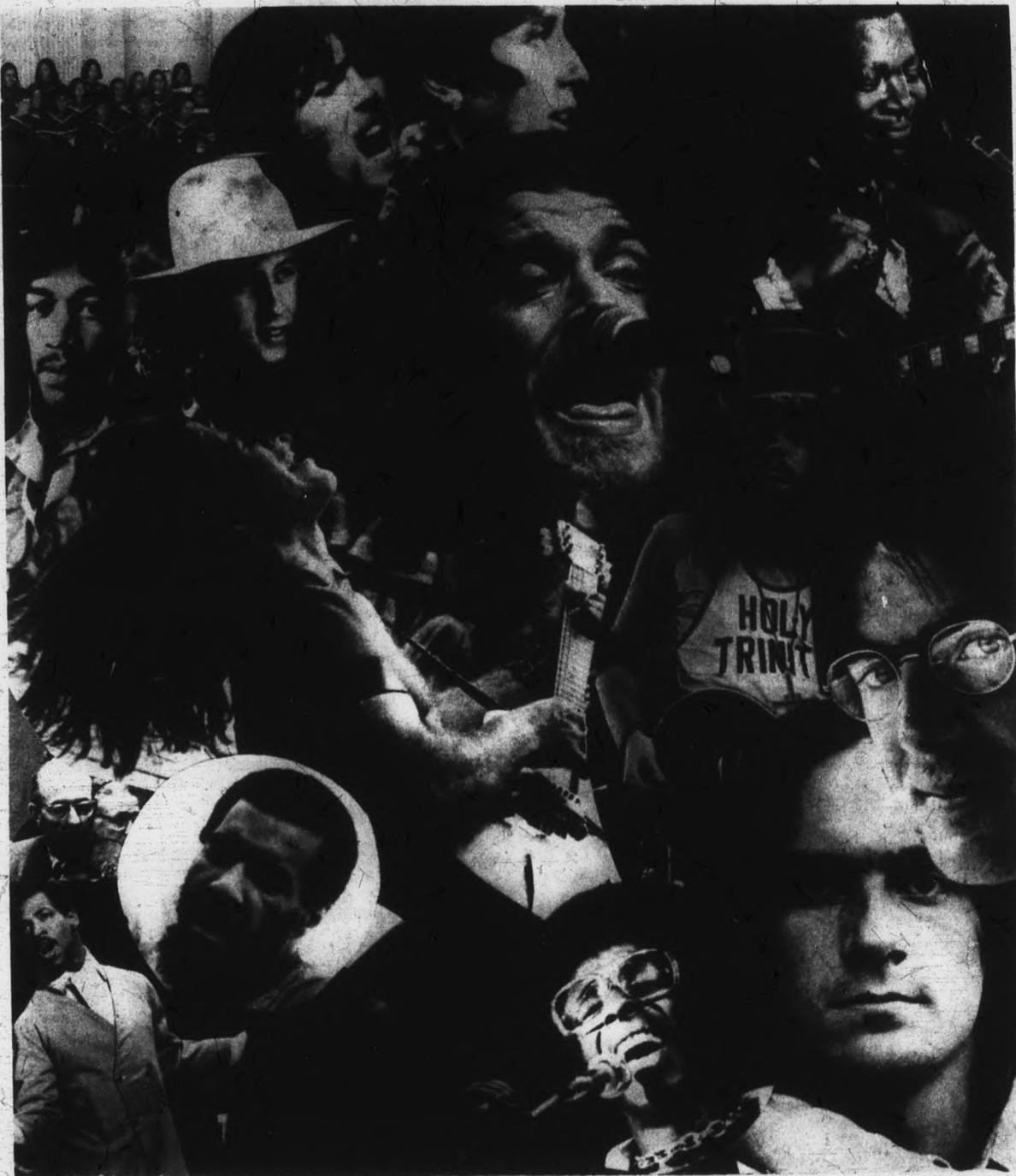
Dancing 9-2

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# interlude

ARTS & CULTURE SUPPLEMENT TO THE GW HATCHET



If Music Be the Food of Love...  
Play On

# What's Up

by Michael Bloom

The first show of the Showcase Gallery's 1971-72 season will run from Sept. 23 through Oct. 24. In the exhibit will be water colors by Max Barth, batiks by Alice Pope Barr, and metal sculpture by Greg Burris. The Gallery is at the Washington Theatre Club, 1101 23rd St., N.W.

\*\*\*

The next Alumni Office film will be "Closely Watched Trains" on Oct. 5 in the Ballroom at 7:30 & 9:45.

\*\*\*

The first two of the Sunday afternoon concerts at the Phillips Collection will be a duo recital on Sept. 26 with Ann Schein on piano and Earl Carlyss on violin; and Oct. 3 Edward Newman on piano. The Gallery is located at 21st and Q Sts. N.W.

\*\*\*

The Community Book Shop is having a bring-your-own poetry reading, Sept. 30, 8 pm. The shop is at 2028 P St. NW.

\*\*\*

The Library of Congress is holding an Employee Art Show in the central corridors of the ground floor, Main Building through Oct. 1. The Show includes prints, handicrafts and traditional media. Exhibit hours are 8:30 am-9:30 pm.

This month marks the beginning of another varied and fiercely competitive theater season in Washington. With the opening of the Eisenhower Theater in the Kennedy Center, the number of professional theaters will climb to nine. It may be wise not to subscribe to any of them because each will stage at least one outstanding play this season. Of these nine, three of the most interesting artistically are Arena Stage, Washington Theatre Club, and Theater Lobby.

### Talked About Arena

Arena Stage is certainly the most talked about theater in town. It has a large subscription audience, and it has frequently received national publicity. Also, it is one of the few organizations in the country that boasts two theaters under one roof, but despite the fancy layout there have been artistic disappointments. In the past many of their productions have been lavish but uninspiring, and their policy of staging tired revivals and so-called "relevant" plays resulted in two gigantic flops last year.

This year's season promises to change all that. There are several new works in the offing, as well as some challenging older ones. Among the most interesting are "Pantagruel," by Ghelderode; "Moonchildren," by Michael Weller, to be directed by Alan Schneider; Gunter Grass' "Uptight;" and a "rock-theater piece" by Amherst's Jim Steinman called "The Dream Machine."

Tickets are usually hard to come by at Arena. There is a student discount for the remaining seats ten minutes before each performance, but most shows are sellouts. The best time to see the play is during previews when you can get the discount and reserve your seat ahead of time.

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# A Look at Commercial Theaters

### Washington Theater Club

Washington Theater Club is this city's other resident theater company, and their schedule of plays isn't even remotely oriented to Arena's. Their season basically consists of commercially oriented imports from Broadway and Off-Broadway, although they will stage two new plays, one of them by Oliver Hailey. The more interesting works from New York to be staged include "Subject to Fits," a response to Dostoevski's "The Idiot" by Robert Montgomery; two one-acts by Elaine May and Terrence McNally entitled "Adaptation/Next;" and Edward Albee's new work, "All Over."

If you're not a subscriber, it isn't much easier to obtain seats at Theater Club than at Arena. Again, seeing the show during previews is the best bet.

### Theater Lobby and Local Talent

Theater Lobby is Washington's community theater, the cast being selected from among local talent. The theater is small and intimate, and the plays are often very satisfying. They run Thursday thru Sunday evenings, and there is a student price every night but Saturday.

The lineup for Theater Lobby's season has not been settled on as yet. The probability is that there will be productions of Albee's "The Death of Bessie Smith," a play by Ibsen, and a collection of material by Colette. In their selection of plays, their season is usually similar to Arena's and it would be nice to see them stage the works of some experimental playwrights like Van Italie, Horowitz, and Megan Terry for which there is no outlet in the area.

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Cover collage designed by David Hyams, Hatchet Photo Editor.

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# The Robert Kennedy Most of Us Don't Know

by Mark Olshaker

"We Band of Brothers," by Edwin Guthman. Published by Harper and Row. 399 pages. \$7.95.

The picture on the front of "We Band of Brothers" is not of a melancholy, troubled Robert Kennedy, his hair tousled and every line in his young but worn face etched in shadow. It is not of a Robert Kennedy strolling down an endless road, with mountain and sky looming in back and only the unknown future in front. And it is not of a Robert Kennedy without shoes and socks, having just stepped into the surf, facing the forever that is the ocean, his loyal dog at his side.

The picture on front of "We Band of Brothers" is Robert Kennedy at his office in the Justice Department. He is wearing glasses and a tie, his hair is shorter than we remember, there are sweat stains under his arms, and he appears to be trying to decide on the immediate course of action. It is a picture which is well chosen because it so well symbolizes an extraordinary book.

The photographic picture we see on the covers of the other books on the subject and the verbal pictures inside are of a great man we have lost through his death. "We Band of Brothers" is about a great man whom we have gained through his life.

I think the distinction is important. This latest of several books to be written about Robert Kennedy is not a lament of his death or an extended eulogy. Rather it is an affirmation of his life, his work, all that he wanted himself and those around him to be. And it is written by one of the men closest to him, his Justice Department press officer, Edwin Guthman, now National Editor for the Los Angeles Times.

Another distinction is the period primarily covered by "We Band of Brothers." Guthman's first encounter with Kennedy occurred in the 1950's when the former was a reporter for the Seattle Times and the latter was an

attorney investigating labor racketeering for the McClellan Committee. And the book essentially ends its narrative after Kennedy's New York Senate victory when Guthman decided to go back to newspapering.

Though the period is largely prior to that for which today's young people mainly remember Kennedy, the insights provided into those less than totally public or remembered years is essential in attempting to determine who, exactly, Robert Kennedy was.

In his Author's Note, Guthman writes, "...I tend to discount the view that he experienced a great transformation of character and outlook in his last years. I have not tried to provide a definitive account of his life or an objective analysis of his career. I have tried only to set forth experiences we shared, for whatever insight they provide into the kind of man I knew him to be."

What we are presented with is a not unbiased picture. An "objective" account would not only be impossible but dishonest from a man who was as close to Kennedy and who had devoted so much of himself to the man as Guthman has. Some of Kennedy's less than laudable moves are explained away with a facility Guthman cannot find so easily for a Johnson or a Hoover or even a Gene McCarthy.

But Guthman is not a historian and does not try to be. He is that revered, maligned hybrid of writer, researcher, observer, scientist and skeptic known as a journalist. And he ranks with the top of them. After completing the book I feel that he is also a sensitive, caring human being. So what I read in his book, I know can be taken in the same context that one would accept a friend sincerely talking about another friend that he had lost.

However, Guthman is never so concerned with talking about the human subject of his book that he



The cover photo of the book *We Band of Brothers*, by Edwin Guthman.

forgets his other responsibility; to tell a story. Guthman's Robert Kennedy is revealed not in terms of what the author tells us he thinks about him, but in terms of what the man did in the situations he found himself in, and what happened around him to cause what the man did or felt to be noteworthy.

Robert Kennedy's favorite quotation, cited by Guthman at the end of the book, is from Alfred, Lord Tennyson's "Ulysses." It speaks of "One equal

temper of heroic hearts, made weak by time and fate, but strong in will to strive, to seek, to find, and not to yield."

Guthman implies that this was the central doctrine of Robert Kennedy's life, and that is why, if we believe in him and who he was, we should mourn his death only as long as necessary to assuage our sorrow, and then go on to dedicate ourselves to what he stood for, and in that way to celebrate his life.

Assimilation is a sin not only towards the nation but also towards man in his capacity as man. It has a number of bad and ugly characteristics: falsehood, fraud, imitation. It brings up weak, rootless men and there is no greater moral defect than this.

J. Klatzkin



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## Kennedy Center's Jazz Weekend

by Dick Beer

Jazz comes to the Kennedy Center this weekend, but it's going under a different name.

It would seem like a jazz festival since it features Count Basie, Cannonball Adderly, Buddy Rich, Dave Brubeck, Charlie Byrd, and Roberta Flack but, according to the event's producer, Willis Conover, "a lot of artists don't like to be classified," so he's calling the weekend thing "The 1971 House of Sounds Festival."

Conover, a former Washington radio announcer who has put together such productions as the Newport Jazz Festival (1956-64) and the New Orleans Jazz Festival (1969), said at an informal Kennedy Center press conference Monday that he has attempted to present a series of concerts that will "appeal to the jazz fan and the non-jazz fan," with music ranging from conventional jazz to blues to old fashioned torch singing.

The program will be opening tomorrow under a cloud of racial tension following an article by a black writer, Hollie West, in the Washington Post last Sunday which alleged that programming at the Kennedy Center for jazz, a branch of music dominated by blacks, is in the hands of whites.

Conover, who is white, denied the allegation, pointing out that jazz programming for the Center is handled through a Jazz Advisory Panel which includes several blacks.

See Beer, pg. 8

The First Great Rock Festivals of the Seventies, Columbia GR3x30805

It's very difficult to review a record with a pigeon sitting on your typewriter. We haven't been friends long and he gets upset when I actually type. And that's sort of inhibiting 'cause I don't know whether he'll get angry enough to peck my eye out or just disgusted enough to go back to playing with the mirror.

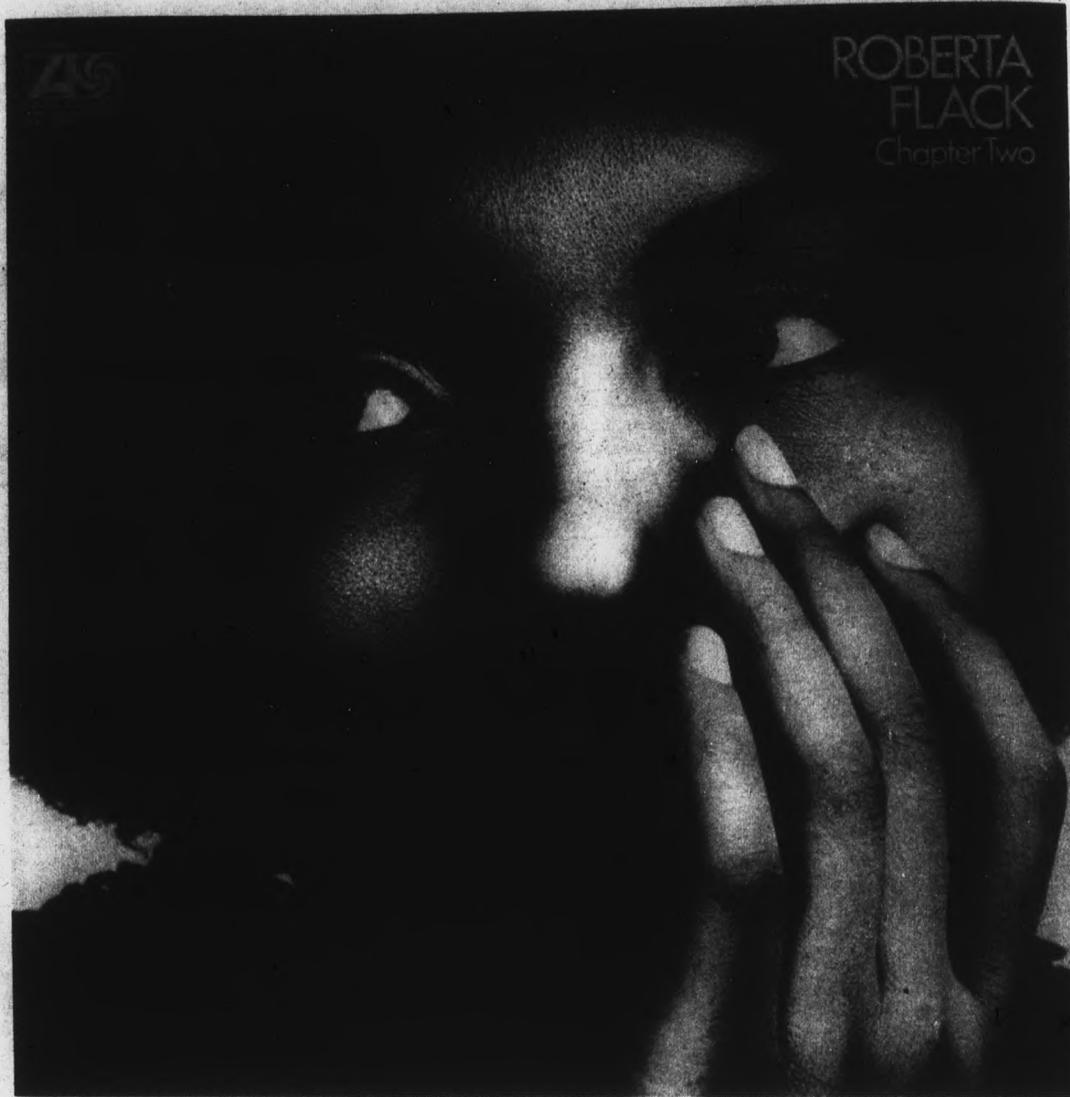
So anyway it's hard to think of neat things to say about this album. "The First Great Rock Festivals of the Seventies." That's what they call it and it features Johnny Winter And, Kris Kristofferson, the Allman Brothers, Poco, Procol Harem, Leonard Cohen, David Bromberg and, of course, the old festival stand-bys Ten Years After and Jimi Hendrix.

I could say, I guess, that it's a fairly disappointing tape of a pretty good concert but to recreate the actual conditions of the Atlanta Pop Festival it should be listened to in a crowded sauna bath.

And, of course, comparisons with the three-record Woodstock set are inevitable. They bring it on themselves, anyway, by pointing out that Atlanta happened "just a month short of the first anniversary of the birth of a nation (Woodstock)." This one flows a little better, though—you don't have to put up with stage announcements and thunderstorms and "the New York State Thruway is closed man, can you dig it?"

The choice of cuts is generally disappointing, with a few notable exceptions that include Johnny Winter And's "Mean Mistreater," which open the Atlanta sides of the set. There's some fine mellow shouting and the usual excellent guitar work.

Poco's cut are, surprisingly enough, the big disappointment of the Atlanta sides. The hot summer afternoon mellowed out Johnny Winter and the Allman



Brothers but it just slowed Poco down to the closest they'll probably ever come to lethargy.

Mountain's "Stormy Monday" does nice mellow things to your head and lets you down easy into the Isle of Wight sides and Sly and the Family Stone's comparatively chaotic rock. Sly's not quite up to Woodstock and "I Want To Take You Higher," but the rock solid rhythm, skidding lead guitar, and fine vocals are moving out, especially on the second half of their medley ("You Can Make It If You Try").

Cactus' two cuts are an odd sequence of really mellow blues and amateurish old rock that drops sharply into David Bromberg's breathless "Mr. Bojangles".

A mean boogie called "I Can't Keep From Cryin' Sometimes" is the fare from Ten Years After this time, featuring some the best guitar Alvin Lee has ever played. Procol Harum's "Salty Dog" has a few vocal mixing problems on a generally mediocre cut.

Leonard Cohen is pretty good, for once not sounding like he just downed a Seconal, and sets the emotional level back to normal wave lengths with a well-done version of his not-so-great song "Tonight Will Be Fine."

Starting towards the backstretch, Jimi Hendrix is at his elegant best. "Power To Love," "Midnight Lightnin'" and "Foxy Lady" are all cool and impassive and as turgid as ever.

Kris Kristofferson is sort of a surprise to find, tucked in between Hendrix and Miles Davis, but it's pretty good if you can shake off the resemblance to Johnny Cash.

And I won't even attempt to say anything about Miles Davis, because he is one of the few musicians I find absolutely unlistenable.

So it's nice music, but not up to the heights the liner notes claim for it. At least they don't dare approach a

Woodstock East rap.

And that's about it, unless I mention that the cover's the ugliest I've seen in a long time and they didn't think to cut holes in the inner sleeve so that you

don't have to take three separate records all the way out to find the cut you want.

Oh, yeah, the pigeon likes the Allman Brothers...

Jackie Dowd...

...On Rock and Jazz

Osibisa, Decca DL 75258

It's impossible for a white critic to evaluate African music. There are few points of reference—all those hours of listening to Jimi Hendrix and B. B. King and Ike and Tina Turner don't help at all with Osibisa's crisscross rhythms.

But you don't need to analyze Osibisa. Just turn it up as loud as you'd play the Stones and the Afro-jazz-rock tribal celebration will get you off. The music warrants attention and it will stand up to criticism, but it's easier to enjoy without wondering about contrapuntal rhythms and unusual time signatures.

During the little over a year they have been together, four Africans and three West Indians who make up Osibisa have built up a considerable reputation based on surging rhythms that'll make even an audience of semi-straight white college kids jump around a little. The music, a compound of African, Caribbean and rock rhythms with a strong dash of Haitian voodoo practically explodes with happiness that's truly contagious.

The line-up is three horns, two guitars, drums, organ and a bewildering array of percussion, but sometimes the whole group ends up beating congas and laying about various rattlers and shakers while the very hard aggressive guitar player blasts straight back into his amplifier, creating feedback that shatters everyone within earshot.

They rarely use orthodox vocals but the shrieks and chants that surface through a rock solid rhythm section and Wendell Richardson's ferocious guitar licks are a lot more effective than English words could ever be. Osibisa's real strength lies in their collective playing which really shows up the fashionable jazz-rock groups for the shallow stylists they are.

Like any first album this one is a little spotty—although less inconsistent than most. There's one song on the second side ("Think About The People") with practically unlistenable English lyrics, but it's saved at the end by some fine organ work by Robert Bailey.

The group has a lot to say about being black in the world of the white man's burden. They feel that the colonial oppressors did a lot more than divide black and white—they also divided black from black, creating and nurturing artificial rifts between brothers. And that's the wrong they've set out to put to rights.

And they may do it with this music you don't have to understand to like. Osibisa's an aggressive band, but aggressively pro-life rather than violently anti-life. And when this band of black gypsies are in full cry they radiate something that's been missing for much too long.

# Talking to the Future with the 'Bozos' of Firesign



Phil Austin and Dave Ossman ponder over technical problems while Phil Proctor engages in serious research.



"Alligator pear, propagator pear, dat's why dey's so mean . . ." photo by K.SOMMER

## Unexciting Gypsy

by Bob Solomon

In the Garden, Metromedia

Gypsy's second album, *In the Garden*, is a sort of in-between thing. The record is certainly no masterpiece; yet, it provides some pretty pleasant listening. The group is technically sound, though hardly what you would consider creatively innovative.

The playing is fairly good, except for the drum work, which is less than acceptable. Gypsy's biggest mistake on this album was to allow drummer Bill Lordan to play a long solo on the title track "Here in the Garden." Lordan is no Clive Bunker or Mike Shrieve, to say the least. The solo blatantly points up the group's biggest problem. Throughout the rest of the album, however, some solid bass work by Willie Weeks offsets the weaknesses of the percussion.

For those people who enjoy a heavy organ, Jim Walsh's "thick" style might be worth investigating. Guitar work is by Jim Johnson. He turns in some creditable performances, most notable his guitar riff on the cut "Around You."

The vocals are nothing to get particularly excited about, although the group does harmonize pretty well. Most of the music on the album was written by the group's rhythm guitarist, Enrico Rosenbaum. The lyrics, of course, are supposed to be given close attention. Don't bother. It's the same old shit—not very exciting.

Despite its many faults, the album as an overall effort rates decent if unexciting marks. The opening cut is the best. Unfortunately, Gypsy is unable to maintain that quality throughout the album.



by Ken Sommer

"Before the beginning, there was this turtle...and she bore him an oaktree...and under the bridge there came a catfish."

The Firesign Theatre's latest creation, "I Think We're All Bozos on this Bus," has added yet another triumph of imagination and creativity to an already notorious reputation. Written and performed by David Ossman, Phillip Proctor, Phil Austin and Peter Bergman, "Bozos" continues in the Firesign tradition of placing a heavy burden upon the listener to figure out what the hell is going on.

The Theatre has been referred to as a group of "tragicomics." They are deeply concerned with the social problems of our times, and use their enormous comedy talents to make us laugh, but stop to think, about where our society has gone and where it is going.

Despite my having sat in with the Theatre as they recorded this album in Hollywood, it is difficult, if not impossible, to say what it is "about." Like the Theatre's past albums, "Bozos" does carry a serious message. The message is a warning for us not to let the future get out of hand. If we don't take precautions to be in control of the future, we may very well find ourselves controlled by the future.

It will take several listenings to even begin to pick up many of the great lines in the album. It is fast-paced, interspersed with one song: "Back from the shadows again, out where an Indian's your friend, where the vegetables are green and you can pee right into the stream..." This song, sung by Holograms (3-dimensional illusions from lasers), Whispering Squash, Lonesome Beet and Artie Choke, is an introduction to the "Future Fair."

According to Dave Ossman, "Bozos" is a continuation of the first three Firesign albums. The main character, Clem, takes up where George Tyrebiter was left chasing the ice cream man in "Don't Crush That Dwarf, Hand Me the Pliers." Clem, a clone (test tube baby), has entered the future, having no control over his experiences. He is ushered into the Future with such greetings as "This is the Future, it's just starting now...Welcome in, now follow the rubber line to your seat."

Clem is given a crash course in evolution and history, as interpreted by the Future. "Animals without backbones hid from each other or fell down. Clamisaur and oysterettes

appeared as appetizers. Then came the sponges, which soaked up 10% of all life...Then fish became obnoxious."

The History lesson continues with the important discovery of Sidney Fugg. "If you push something hard enough, it will fall over"—Fugg's First Law of Opposition...We overhear two members of the amateur electrical league. "Those balls will mean your future. Name it after Nancy, the Pushover, because that's what she does so well!"...It comes in, it must go out"—Testicle's Deviant to Fugg's Law. So, with the invention of the motorized pushover, man gave birth to life here on earth."

Clem is granted the opportunity of learning about the Future from the President... The epitome of computerization is displayed in the computer President's press conference, all too reminiscent of our own Dick Nixon. "Always good to talk to you. You know, when you clock the race of human history, it's a new record every time."

Clem begins to realize the farce of the President and the Future. He tries to prove the absurdity of it all by "breaking" the President with an illogical question. Clem is told "You have violated Robot's Rules of Order and will be asked to leave the Future immediately."

Clem speaks to Dr. Memory, the Head Computer, and again attempts to prove that the Future is a farce. "Do you remember the past?" he asks Dr. Memory. "Yes." "Do you remember the future?" "Yes." "Well, forget it."

The album concludes with Clem being asked, "Is there anything you didn't understand about your future?" "I wouldn't say I understood everything, but it was certainly well worth a dollar."

Dave's wife, Tiny, explained to me some of the problems involved in producing an album like this. The Theatre records on 16-track equipment, and removing all the atmospheric sound is a tremendous problem, especially when perfectionists such as these men are at work. They use only their own sound effects. Each short segment requires hours of recording, until it comes out just the way all four of them consider it perfect. It's a very tedious business, but in my opinion, no one else could do it better.

"The walls are clearing again. The right one is the sun, the left one is the moon. Put what you want between them, and your future begins. I see you are the same."

## Lennon's Lyrics Poor, The Sound is Good

by Mark Needleman

*Imagine*, Apple SW3379

It seems that the only way to swallow John Lennon's new album, *Imagine*, is to first bite off the lyrical content and enjoy the fragment of music left over. Surely, when the Beatles were together one could gorge himself on the entire song, the entire album in question. The lyrics were at times cryptic, but fascinating, and the music so well blended with the vocals. Some saw John as the superior lyricist of the group and Paul as the better composer. John's new release shatters that premise.

The listener is eternally bombarded with Lennon's identity problems, personal hangups, and petty gripes which concern only himself and often times Yoko. The record smacks of pretension and makes the listener smart from thinking "Who gives a damn?" It is physically uncomfortable to sit and listen to John whine, "How can I have feeling when my feelings have always

been denied?" Pretension or just another side of Lennon we never saw before? And can you really get into a love song entitled "Oh Yoko!"?

But perhaps the biggest letdown in John's message is his complete negation of the past, as he always claims to be now in the right frame of mind. In his previous solo album he claimed "I don't believe in Beatles...the dream is over." Then why does he knock on Paul's coffin with a song called "How do you sleep?"—"Those freaks was right when they said you was dead"). If the Beatles are finished and Lennon is happier with Yoko than the foursome ("I don't believe in Beatles...I just believe in me, Yoko and me, that's reality") why does he now start placing blame for the breakup? In the title cut, "Imagine," he longs for a "brotherhood of man," later he nails Paul.

All of this makes for a very sad album when one thinks of how good it could be.

See Needleman, pg. 8

8-interlude

# 'Johnny Got His Gun: The Man the Army Made

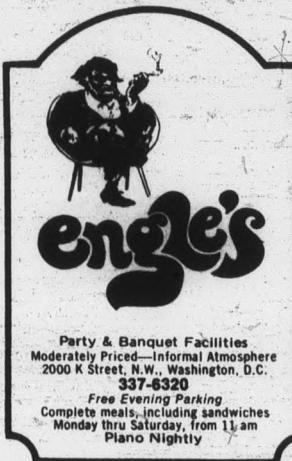
by Irwin Altschuler

Immediately upon viewing "Johnny Got His Gun" at Janus I and II, my gut reaction was that further anti-war movies need never be made. While this initial feeling may be too strong to be supported rationally, I'm convinced that writer/director Dalton Trumbo's statement will certainly be held as a standard for sensitivity and sheer forcefulness for future movies seeking to indict war and, in particular, the human forces responsible for it and its victims.

"Johnny Got His Gun," adapted from Trumbo's 1930's novel, owes its gut-wrenching power largely to the protagonist, Joe Bonham. Separated from his arms, legs— even his face— by a World War I artillery shell, Joe is believed to be "cerebrated" and, therefore, completely unfeeling and unthinking. Because of this belief, a career-minded general/doctor decrees that Joe be kept alive— stored in a utility room, completely encased in a blanket-tent and bandages.

We learn quickly, however, that Joe is not void of consciousness. His mind, including memory and reasoning ability, is intact.

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Once we are introduced to Joe and the tragedy that has befallen him, "Johnny" unfolds as a progression from darkness to light to darkness; from the anger of frustration to the exhilaration of hope to the realization of futility.

Initially, Joe's frustration intensifies as he realizes the full extent of his injuries. Through a series of color flashbacks and imaginings (as opposed to the hospital scenes which are shot in black and white), we are allowed to learn about the stuff of Joe's pre-War life. Directed and acted with sensitive understanding, the contrasts between Joe's former possibilities and current realities— between white and black— do much to impart to the viewer a full sense of the victim's situation.

Joe does, however, make progress in regaining some of the humanness of

which he was stripped. The reintroduction of time-awareness is Joe's first accomplishment. A starting point from which to count his years is made possible when a nurse rubs the greeting "Merry Christmas" on Joe's chest.

Despite the mini-victories, however, it is clear that Trumbo sees no real hope for his completely done-to victim. This is made clear more than a few times during the film, through scenes in which dehumanization and death as a result of human callousness and folly are depicted as pre-ordained eventualities.

Moreover, the film expresses the viewpoint that all young men in all societies are destined for doom at the hands of "The System." This idea of a universal plight of some members of humanity at the hands of others shifts

"Johnny Got His Gun" from a political statement to one of a basic philosophical viewpoint.

During the search for some sort of escape clause through which to remedy his situation, scenes which range from wildly stylized to tenderly realistic depict Joe's meetings with his father (Jason Robards) and Christ-figure Donald Sutherland. Thanks to the skill and sensitivity of first-time director Trumbo and veteran actor Robards, the flashback scene in which father and son discuss the necessity of war is one of the most moving film sequences I've seen.

It is in the last 15 minutes of the film that anti-war sentiments are most clearly articulated. After mustering all available resources, Joe manages actual communication through a head-shaking

See Altschuler, pg. 8

"Don't Bother Me, I Can't Cope," and that is exactly what you will receive. This all-black, hand-clapping, and very together mini-musical brings the sounds as well as the concerns of the Seventies to the stage in what may be the most relevant and contemporary theaterpiece to appear at the historical Ford location in some time. It is an evening of contagious melodies and free-wheeling

See S&B, pg. 8

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# Center Gallery Opens With Student Show

by Carol Cooper

The Marvin Center Gallery opens its new season with a special show featuring three GW students' paintings, sculptures, and graphics. The works of Don M. Carr, Dolph Corradino, and Audrie Jacobs represent some of the different perspectives of art on the GW campus. Corradino is not in the Art School, but a psychology graduate student with no formal training. Don Carr received his Master's Degree in painting from GW recently, and Miss Jacobs is completing her course work for a Master's Degree.

As a Hard Edge Expressionist, Corradino enjoys the feelings and expressions of colors. Using acrylics and raw canvas, he merges colors so they begin to interact with one another. He modifies the prism to suit his eye.

Although Dolph titles each work, the titles are sometimes misleading. For example, his painting called "Mushrooms" looks like it could hang on anyone's kitchen wall, and indeed someday it probably will. However, the inspirational source for this work had nothing to do with cooking and much to do with The Population Bomb. Also, thoughts on the A bomb had much to do with this work. "Everyone looks at the bomb just like it was a big cloud, they don't realize the death and destruction inherent in explosion," Dolph explained. He tried to "capture the dreamland people have created for themselves" in this work.

Most of Corradino's work is, however, not so symbolic. He likes to look at the world through a kaleidoscope effect in his paintings. The interactions and movements of the colors in "Sunrise" begins to present his perspective.

Corradino paints, he says, "To counterbalance the sadness...I feel we're going to dissipate this planet, but I

can't dwell on that. I used to read fiction as an escape, now I paint (to help others also escape)."

Audrie Jacobs has a much more optimistic point of view. "Someone could cut off an arm tomorrow and I'd still find something to be happy about." Her paintings, which can turn gray and brown Williamsburg, Va. into lively, swinging reds and blues reflect this optimism.

Miss Jacobs has taken a cue from the Baroque period and has incorporated the frames for her pictures into the total composition. Often she includes designs or movements inherent in the frame of the painting.

Reaching a point of satisfaction took Miss Jacobs a long time. "When I stopped trying to have symbolism in everything and started painting for myself, I did better and my work was received more favorably. I started selling my paintings," she explained. "I finally accepted my Middle Eastern culture." She then began to use her heritage for inspiration and achieved better results. Miss Jacobs enjoys working with her own lines and patterns. This is especially evident in the graphics on display.

Don Carr selected several portraits and his thesis paintings as well as sculpture and graphics to represent his development. The portraits—rather straightforward pieces—contrast sharply with Carr's perspective of the world, which states that Man is in a constant struggle with machines for survival.

Characterizing his work as, "not the kind of stuff you want to hang in your livingroom because they make you stop and think about their meanings too much," Carr plans to continue in the directions his paintings point.

In the first work, Man is overcome by the opposing forces of Ape and Spiritualism. War, death, and primitive symbols, wend their forces on man as a



A section of the painting, "Mushrooms" by Dolph Corradino.

sphinx-like woman softly flows toward him. In the second, the four horsemen of the Apocalypse and the bones of a dinosaur form a backdrop for man emerging from a lobster claw. Carr explains, "The only hope for Man in this painting is that he is emerging," (not retreating into?). The last of this series shows legless man and woman with their organs intact hovering next to

another dinosaur, this time with man and a machine as its head. (Definitely not parlor art.)

The Gallery is located on the Center's Third Floor. Most pieces are for sale. See John Perkins, room 427 in the Center for arrangements.

The next show, beginning October 4, will be a Needlework Exhibit. Several interesting pieces are expected.

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## 8-interlude

### NEEDLEMAN, from pg. 5

have been, had his message and lyrics better matched his enjoyable music. For the music itself, though at times resounding of several Beatle tunes, is really quite good. "Imagine's" message is simple, but its music and the use of John's varying range, make it rather beautiful. "Jealous Guy" is a very rich tune, thanks to and in spite of Phil Spector's orchestration, and is most reminiscent of the Lennon of Beatle fame. "Crippled Inside" comes off well, despite its worn rag-timey taste. And it follows in the remaining cuts that when one disassociates the lyrics from the music (a feat which itself sounds pretentious) he is left with an enjoyable album. Whatever you think of Yoko, and however the lyrics turn you off to "Oh Yoko!" you cannot help to get caught up in this song's rhythm and Lennon's once-again pleasing voice.

This album is success if the crumbs left in your mouth from this gross dissection are sweeter than those tasteless lyrics.

### BEER, from pg. 4

Nevertheless, the show goes on, starting tomorrow night in the Concert Hall at 7:30 with Count Basie.

A Saturday matinee at 1:00 p.m. will feature the Cannonball Adderly quintet

along with Joe Williams and Clark Terry.

Drummer Buddy Rich and his orchestra take to the stage Saturday night at 7:30 along with Gerry Mulligan and the Wilder Winds.

Washington-bred singer Roberta Flack performs in the Sunday matinee at 1 p.m. and may inject a needed conciliatory note into this slightly troubled festival. "I want to be a singer," she has been quoted as saying, "not a black singer. I am black. I grew up in a lower-middle-class black home. I think black is beautiful, but there is so much gorgeous music in the world that has nothing to do with black."

The Festival winds up Sunday night at 7:30 with the Dave Brubeck trio, Charlie Byrd and Muddy Waters.

Tickets, which run \$7.50, 6.50, 5.50, 4.50 and 3.50 per concert, are available at the Kennedy Center, Campbell's Music Store and Montgomery Ward stores.

### ALTSCHULER, from pg. 8

system of Morse Code. Joe requests placement in a carnival side show so he can earn his keep, declaring that he is a true "man-made freak," and that "the army makes men." This request is, of course, denied by the powers-that-be.

Similarly, his request to be killed is

also denied. Instead, the general/doctor wants to know if the chaplain will instruct Joe to pray. The response: "He's a product of your profession, General, not mine."

And that, it seems to me, is the point of the film. The fate which befalls the Joe Bonhams of the world is preordained — not by God, but by humanity. Joe's plea for help at the end of the film is clearly aimed at man.

### S & B, from pg. 8

lyrics inspired by the black man today—his hopes and his joys. "Cope" spins a vision for an America that has been too long racially divided.

The representation of the combined efforts of several of today's most exciting black talents leaves no doubt that those involved are quite gifted: director Vinnette Carroll, who conceived and mounted the show while with the Urban Art Corps (Artistic Director); composer/actress Micki Grant, who wrote all the music, lyrics, and poetry sequences for the play ("Universe In Mourning," "Good Vibrations," "Lookin' Over From Your Side," "My Name Is Man," and "It Takes A Whole Lot of Human Feeling," to mention a few); and Talley Beatty, who contributed the truly funky choreography.

It is, however, the cast members that bring this work to life. The real happening in the entire undertaking comes by way of some true, soul-rocking, Baptist-singing brothers who go by the name of the Alex Bradford Singers. Through the whole show they are there, and you will know it! "Vibrant" is a gross understatement.

Opening night was heavy, and it promises to get even heavier. Those in the audience enjoyed themselves immensely, and no one had any qualms about expressing their feelings. Neither will you—not if you think that two hours of your time are well spent by listening to some entertaining but thought-provoking music, viewing fine actors with a message from Harlem and other black communities and digging people sharing their thoughts on world crises.

Good vibrations! It's yours for an evening. But once you view it, you will, like ourselves, make it back for more of what can be described as the most explosive exhibition you may ever see, in living color.

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